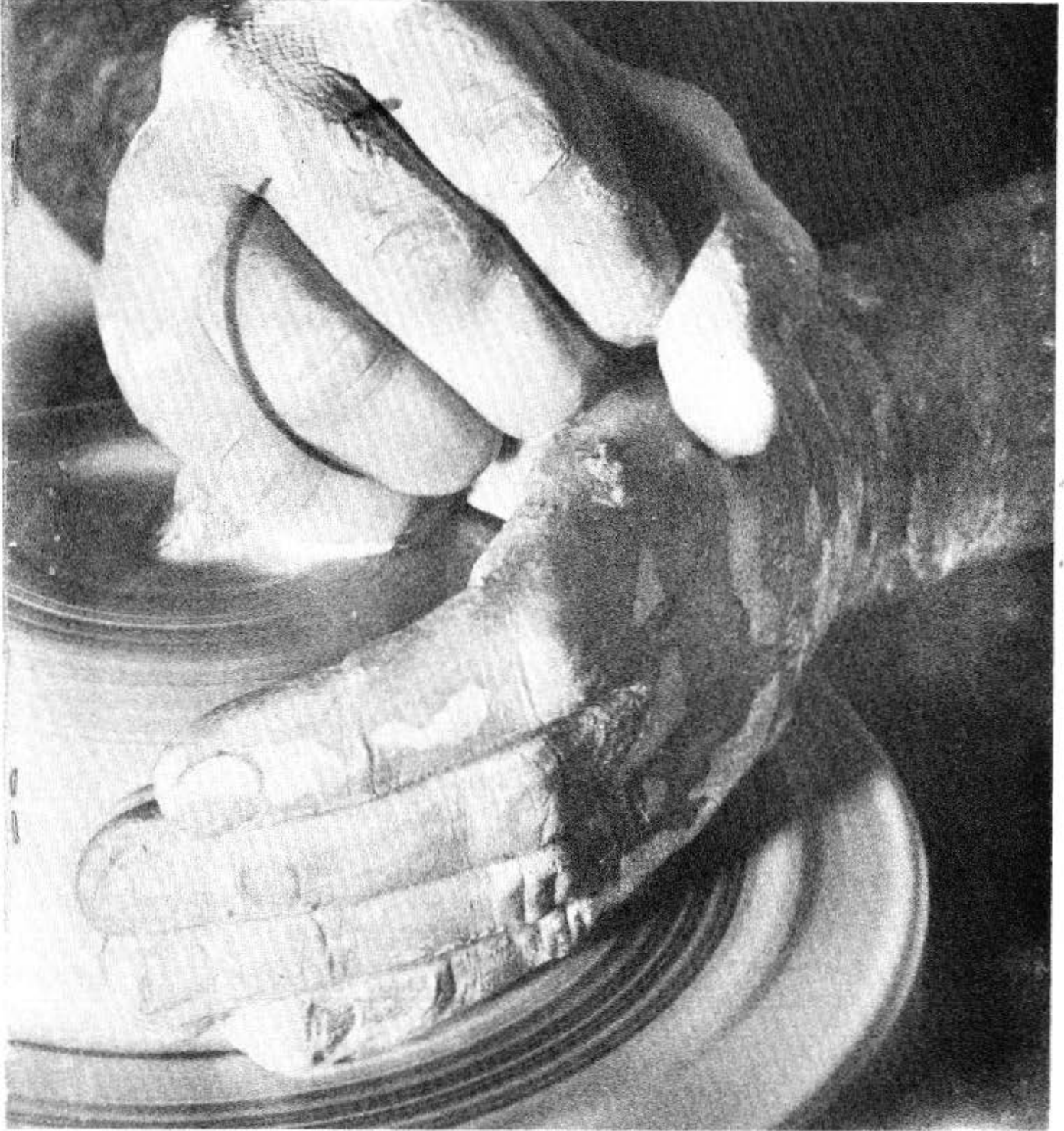


MAY 1965

#2

the WESTERN POTTER





65

Prize-winning pot in Ceramics '65
Show by Marjorie Mackay,
Vancouver, B.C.

This second issue of "The Western Potter" is again intended as a medium for reporting the happenings in the potters' world, of particular interest to Western Potters. It is our endeavour to see that all interested people receive a copy, both in B. C. and elsewhere. While primarily a creature of the B. C. Potters' Guild, copies are again being sent to certain areas of Alberta, Saskatchewan and Manitoba, and if it is found helpful, we will be pleased to hear from any individuals or groups in those provinces.

Many individual potters have similar problems and often these problems can be resolved by comparing experiences. The Canadian Guild of Potters provides a clearing house nationally - the B. C. Potters' Guild locally, and "The Western Potter" can, through its pages, be of great assistance in this field.

It is hoped that by interchange of ideas, standards can continue to be raised, and the public made more aware of the potter. There is a growing trend towards collaboration among artists, craftsmen and architects. The recent decision by the government to allot 2% of the cost of new buildings to art work is indicative of this trend.

It is up to the potter to be ready to take advantage of the opportunities which may open up. Many fields are available - ceramic sculpture, tiles, murals, decorative walls etc. The market is there - let the B. C. Potter take the lead!

Collaboration, of course, involves both sides. The architect who is interested in integration of art work has already thought of it as a part of the whole, and it is necessary for the artist to think this way, too, and not of his creation as an isolated object. Rugged individualism is all very well, but when it comes to art work as a part of architecture, it is necessary for the artist to know and appreciate architectural problems. The artist must have enough conception of the whole problem to be able to present his ideas intelligently and artistically. Presentation is extremely important in convincing others of the suitability of a work.

The B. C. Potters' Guild can be the voice of interested potters and muralists. Comments and letters to the editor are invited. If desired, letters will be published when possible.

Editor.

Note re Our President

Our President, Mr. Robert Weghsteen, is about to embark on a year's tour of the Continent. He expects to spend a lot of time in France, and tour extensively in Spain and Portugal and England. He intends to do further study of Moorish pottery in Spain and Portugal, and of Early Chinese pottery at the British Museum in England. -- Good Luck, Robert! We shall miss you.

Canadian Ceramics '65

Some 527 pots were submitted to Ceramics '65 in Toronto of which about 40% were rejected. Pots sent from B. C. were of a high standard, and Marjorie Mackay of Vancouver won the \$100.00 T. Eaton Co. prize for outstanding stoneware. The travelling show (some 60 pieces) will be in Western Canada between September 1965 and June 1966.

The following comments on jurying appeared in the Canadian Guild of Potters' newsletter of March 16/65, and are so interesting that we quote them herewith, verbatim, for the benefit of those members who do not receive the Canadian Guild newsletter:

"The jury was impressed by the range of the ceramics submitted to the Canadian Ceramics Exhibition and commends the potters for their inventiveness and obvious devotion which make this exhibition so interesting a manifestation of Canadian craftsmanship. At the same time, less commendable was the range in quality which extended all the way from the highly competent to the merely amateurish. Similarly the jury looked, often in

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vain, for a general underlying level of design competence which would indicate that craftsmen in this field are involved in something more than engaging in a mere hobby.

The jury understands that the works presented to them in Toronto had already been preselected by regional juries across Canada. To what extent this unevenness of quality was the result of the prejudices of these regional juries, to what extent good works by potters not enjoying the approbation of their particular regional juries were thrown out, and, conversely, to what extent poor works were included as a result of regional favouritisms, the members of the jury do not presume to know. Nevertheless, the jury does suggest that the sponsors of Canadian Ceramics should look into the desirability of a thorough review of the regional jury idea. Quite obviously there are very real financial reasons for retaining the services performed by these regional juries and there are other good reasons for securing the involvement of local groups in such an exhibition. The jury, however, respectfully suggests to the Canadian Guild of Potters that the problems always raised by the use of these local groups (not only in Canada but elsewhere as well) are sufficient for there to be grounds, at long last, to at least question this mode of procedure.

The attitude of the jury when confronted by the works preselected by the regional juries was that the Canadian Guild of Potters in particular, and the Canadian craftsmen generally, would be far better served by a smaller show of relatively even quality than by a larger show of definitely uneven quality. For this reason the jury excluded some forty per cent of the works presented to them from inclusion in the exhibition. The individual members of the jury were not unaware that in so doing their act would be a discouragement to many who had submitted and been accepted by a regional jury - only to find their work rejected by a jury at the national level.

At the same time, the jury members felt that their act would be an encouragement not only to the serious craftsmen whose work was thus included in a more restricted type of exhibition, but also to the craftsmen who do not otherwise submit to Canadian Ceramics as they do not wish to become the victims of local prejudices against them personally, or against their work. Now that this attitude has " 3.

" been spelled out, it is this jury's hope that future biennials will be of a higher quality as a result.

In view of statements made here, and in view of the jury's action in so reducing the number of works shown, it would be instructive to take up briefly some of the jury's reasons for excluding works from the exhibition. The main reason, of course, was the frequent misuse of ornament. Time after time an otherwise very acceptable form was ruined by either inappropriate or too much ornamentation. Sometimes an ornament (or an ornamental device like dripping glaze) instead of being used effectively in moderation, by being used indiscriminately simply ended by ruining the whole piece. On other occasions, pieces which had no need at all of ornamentation were decorated in a manner which prevented their being able to be shown. (Those seeing the exhibition will remark that this jury was not against ornamentation as such as many of the objects to which it awarded prizes rely in large measure upon the use of ornamentation for their effectiveness).

Another reason for rejection was to avoid purely gratuitous repetition. Four or six plates or pots (especially if they all are very much the same in size, texture or colour) do not necessarily make a stronger effect than two or three.

Still another reason for rejection was on the basis of vulgarity or cheapness of presentation. Obviously this begins to get into the area of subjective decisions but there was quite a lot of love and devotion spent on some pretty gimmicky and unworthwhile ideas which were considered unworthy of inclusion in a serious exhibition.

Finally, the members of the jury wish to state that there was complete (and quickly arrived at) unanimity in the manner of which pieces deserved to be included in the show and which pieces were deserving of prizes. Thus, while there can be a lot of fruitless and frequently acrimonious argument on the subject of taste, on the subject of quality there is a real concensus. If this point is grasped, it should be possible to vastly improve the quality of future biennials. "

Franz Wildenhain	-	Professor of Ceramics, American School for Craftsmen.	
H. J. Brennen	-	Dean, School of Fine Arts, Rochester Institute of Technology.	
Paul Arthur	-	Designer, Editor of Canadian Art.	"

Juries are usually thoughtful and dedicated people, and this one is no exception. Potters could do worse than to absorb and benefit by their remarks and constructive criticism.

B. C. POTTERS' GUILD MEETINGS

The Annual General Meeting of the B. C. Potters' Guild was held on April 7, 1965, at the Gallery of B. C. Arts, and the following executive for the year 1965-66 was duly elected:

President:	Robert Weghsteen 6421 Pitt St. , W. Vancouver	921-7646
1st Vice-President:	Eric Marsden 5780 Telegraph Trail, W. Vancouver	921-9361
2nd Vice-President:	Glenn Lewis, College of Education, U. B. C.	CA 4-1111 Local 801
3rd Vice-President:	Mrs Georgina Hughes 1200 W. Keith Rd. , N. Vancouver	987-5340
Treasurer:	Jack Diggle 190 E. Kings Rd. , N. Vancouver	988-7017
Recording Secretary:	Rosemary McAlister 6130 Eastmont Dr. , W. Vancouver	921-7281
Corres. Secretary:	Mrs Avery Huyghe 4656 W. 3rd Ave. , Vancouver 8	CA 4-5194
Publicity:	John Boerrigter 334 Roslyn Blvd. , N. Vancouver	929-2845
Members at Large:	Mrs Marjorie Feimann 6020 Vine St. , Vancouver 13	263-4731
	Mrs Yolande Newby 4573 W. 12th Ave. , Vancouver 8	CA 8-8189

Member at Large: Stan Clarke
R.R. #4, White Rock, B. C. 574-4829

Regional Reps:

Okanagan: Mrs Frances Hatfield,
Box 808, Vernon, B. C.

Van. Island: Mrs Gerry Weld,
R.R. #1, Khenipsen Rd. , Duncan, B. C.

Miss Nora McCullough, Chairman of the Canadian Council for the Environmental Arts, was unable to attend the meeting due to illness. In her absence Glenn Lewis gave an interesting and comprehensive report of the meeting which resulted in the formation of the C. C. E. A. , and outlined the work of the various committees. Stan Clarke is the Chairman of the Liaison Committee.

It was decided to hold a sale of work by members of the B. C. Potters' Guild on Wednesday, November 24th, 1965, in the ballroom of Hycroft, which has been booked for this date.

At the last executive meeting held on April 21st, it was decided to print 400 copies of this issue of "The Western Potter", to send a copy to all art teachers in B. C. , and also to some potters in the other western provinces. It was decided to mail a mimeographed list of the membership to members with the September issue of "The Western Potter", and also suggested that we might mail a questionnaire with this issue. Glenn Lewis was appointed editor, to take the place of John Boerrigter who is leaving for Los Angeles in June.

The B. C. Potters' Guild subscriptions to the Canadian Potters' Guild, the Community Arts Council, the American's Craftsmen's Guild, and Craft Horizons have been renewed. It was decided to pay an affiliation fee of 25¢ per member, based on the previous year's paid-up membership, to the Canadian Potters' Guild.

OKANAGAN VALLEY NEWS FOR THE WESTERN POTTER

Zeljko Kujundzic and Ann will be giving two types of ceramic classes at their Art Centre this summer. Zeljko will teach Ceramic Fundamentals to adults and Ann will teach the Children's class, ages 7-11 years. Painting classes also given during July.

Frances Hatfield will be teaching during July at the Okanagan Summer School of Art in Penticton, subject: Ceramics for Teens and Adults. Childrens' ceramic class will be conducted by Jody Todd.

The March copy of the American Craftsmen's Council "Outlook" contained information about a Museum Extension Program sponsored by the Council involving two display units of printed matter, slides with built-in screen, photographic illustrations and actual pots. The pilot project is a pair of these displays featuring Paul Soldner's Raku Ware. It seemed to this correspondent such an excellent idea that I have written to the editor of "Outlook" asking if a survey could be made to ascertain whether small groups in his country and in Canada might be interested in a simplified form of these exhibits, omitting the pots and sending the photos, written materials and slides. In this way possibly rentals might be lower and certainly packing and customs clearance for we Canadians would be simplified. It then occurs to me to wonder if our new Environmental Arts Committee might look into the matter also, of making up sets similar to this of works of Canadian potters, for rent at nominal fee to groups or even individual craftsmen. Such material would be of great value in teaching and could be the nucleus of interesting meetings and even exhibits. Will you take it from here please Mr. Lewis?

Frances Hatfield.

VANCOUVER ISLAND NEWS

From one end of Vancouver Island to the other, new projects are springing up to promote the Arts.

In Victoria, The Bastion Village Arts and Crafts Society, plans a bazaar-type shop, where spectators can watch the artists working in

open stalls. To quote . . "The historic building will be a haven for artists and would-be artists", and the public will have the opportunity to buy straight from the source. Upper floors will have studios for teaching and space for exhibitions. A board of Directors has been chosen and letters sent to interested groups and individuals. Civic organizations and service clubs will help to support it as a non-profit society.

North on the Island, Comox Valley hopes to institute a summer school of arts and crafts patterned on the successful Okanagan center. It is still in the exploratory stage, but perhaps by the summer of '66, Courtenay will become another haven of learning for the artist.

On the west coast of the Island, The Alberni Pottery Club are a group that I expect more will be heard from. They have bought all their equipment from their annual sales over the last seven years. Using mostly local clay and some semi-stoneware, four of their pieces won high marks in the C. N. E. The highest were for a West Coast Indian design in scraffito and a home-made glaze. Although in the beginning they were largely self-taught, they have now had a demonstration from Mr. Osborne (Ozzie) and last June had a month long workshop supervised by Elizabeth Brackman, a potter from Ghana. They fire the work of the retarded children and give lessons at the Maquinna School these children dig and prepare their own clay.

Mr. Corswell, their Sec-Treasurer, says that they hardly ever see the work of other potters, and no one outside the Albernis sees theirs. This group is a case in point of what a useful thing out-of-town exhibitions could be, as the F. C. A. suggested over a year ago.

On April 6th the Cowichan Lake Art Group had a show of paintings and crafts, and the Duncan potters were invited to put in a display of pottery and sculpture. In May, The Crofton Art Group has their very popular showing and again the potters will be represented by Mrs Peggy Hagar, myself and Mrs Witham. There are more painters than potters in the Cowichan Valley.

There is a boy of 16 at Cowichan Lake who wants to make Ceramics his career. He is working quite alone, digging his clay and making

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glazes with some quite fair results. Is there a course in a Canadian university where he can get a degree? I would be grateful if anyone could give me some information for him.

Gerry Weld.

Editor's Note: Our apologies to Gerry for missing her report in our previous issue, due to printing deadlines.

MEETINGS

The next General Meeting of the B. C. Potters' Guild will be held in September. There will be an Executive Committee meeting in June at which preliminary plans will be laid for the Hycroft sale, among other matters to be discussed.

A Reminder - 1965/1966 dues of \$3.00 were due April 1st. If yours are not yet paid will you kindly send them in to the Treasurer, Mr. Jack Diggle.

An Apology - The second paragraph on page 4 of the previous issue of "The Western Potter" was thought by some members to imply derogatory thoughts about past juries or executive members. Please be assured that no derogatory meaning whatsoever was intended, but in view of the possible interpretation of the wording, a sincere apology is hereby offered.

Out-of-Town - Mrs E. H. Dodge of Nakusp, B. C., has expressed interest in the B. C. Potters' Guild. New members from all parts of the country are welcomed, and we hope Mrs Dodge will submit news of her area, perhaps through Frances Hatfield.

Catalogues - Catalogues of "Ceramics '65" are available at 50¢ a copy. Write to: Canadian Guild of Potters, 100 Avenue Road, Toronto 5, Ontario.

New Gallery - The Elorcil Gallery of Allied Arts & Crafts has opened recently. Ceramists are invited to submit work for sale on consignment.

New Co-ordinator - Mrs J. W. Whittall, 3110 Travers, West Vancouver, has recently been appointed co-ordinator of the Ceramics Division of the Vancouver Art Gallery Shop. She is particularly interested in ceramic sculpture and murals, and asks potters to get in touch with her.

Show and Sale - B. C. Potters' Guild sale to be held at Hycroft on November 24th, is intended to be an annual affair. Suggestions for its successful programming are welcomed. How about a name?

T. V. - Congratulations to Mr. Jack Shadbolt on a most vital and instructive T. V. interview. There have been a number of artists and sculptors featured on T. V. recently. How about potters? The public is, we feel sure, avid for pictorial presentations of artistic and craft work and besides, we might be able to publicize our Hycroft sale.

Memo - Wanted: Small second-hand kiln for kindergarten use -
Phone 929-1771

P. N. E. The Home Arts section of the Craft Committee of the P. N. E. have asked us to be responsible for the Craft Booth for one day - Tuesday, August 31st, 10.30 a.m. - 9.30 p.m. Gate and car passes are provided for demonstrators, also a \$10.00 allowance for cartage. Those interested please contact the Corresponding Secretary.

A Message from the Corresponding Secretary:

The B. C. Potters' Guild subscribes to "Craft Horizons", the monthly publication of the American Craftsmen's Council. This interesting magazine is circulated among those members who wish to see it. The list is now out of date and a new one needed. Would current members who would like their names put on this list please telephone or send me a note?

Avery Huyghe, 4656 W. 3rd Ave., Vancouver 8.
CA 4-5194

International News:

Avery Huyghe has had two pieces accepted for the Canada/England exchange show, and Santo Mignosa has had one accepted also. The pieces from England were exhibited in Toronto last September; the Canadian ones will be shown in London during May 24 - June 6 at the Craftsmen Potters' Association of Great Britain, 3 Lowndes Court, Carnaby Street, London, W.1.

FORTHCOMING EVENTS

July 5 - 30 Summer School - Vancouver School of Art.
Aug. 2 - 27 Instructor: Mr. Heinz Laffin.
2 four-weeks sessions, daily, Monday - Friday
inclusive, 9.00 a.m. - 3.00 p.m.

July 19 - Aug. 13

Miss Hilda Ross will give two four-weeks' courses (afternoons and/or evenings) in elementary earthenware at U.B.C. Extension Ceramic Hut. Information from Extension Department, CA 4-1111.

Aug. 2 - 13 . Pottery Field Trip - Hal Riegger.

Hal is Associate Professor with the University of California, San Francisco. Has taught in the U.S.; publishes in Craft Horizon's Ceramics monthly, T-V and Filmstrips; awarded numerous prizes in U.S., including Museum of Modern Art and Association of San Francisco Potters; represented in permanent collection in Columbia Art Gallery and Metropolitan Museum of Art, N.Y.C.; commissioned widely; shows in Florida, Oregon and 1939 N.Y. World's Fair. B.S. Cum Laude (Alfred) and M.A. in Ceramics Art (Ohio State). Mr. Riegger will conduct a 2 week "exploring" field trip, for which he is so widely known. Primitive Indian techniques, including firing, the use of alkalis and glaze materials found in natural form will be featured. Aug. 2-13 - Full days - limited enrolment. Fee \$40.00.

Room and board at University of Notre Dame, Nelson, B.C., \$21.50 per week. Board only, \$15.00 per week (or pay by meal).

Aug. 13 - 14

The American Craftsmen's Council will hold a Regional Conference (North-West) at Central Washington State College, Ellensburg. For information, write to Ramona Solberg at the College.

Other Summer Schools in the Pacific Northwest:

Banff, Alberta - Banff School of Fine Arts.

July 5 - Aug. 14 - Ceramics instructed by Charles Seyfort.

Kelowna, B. C. - The Art Center.

Ceramic Fundamentals by Zeljko Kujundzic.

Penticton, B. C. - Okanagan Summer School of Art.

July - Ceramics for Teens and Adults, by Frances Hatfield.

Bellingham, Wash. - Western Washington State College.

June 22 - Aug. 20 - Plastics & Woodworking, by Sam Porter.

Corvallis, Oregon - Oregon State University

June 22 - July 20. Workshop in Ceramics by Ted Wiprud.

Salem, Oregon - Salem Art Assoc., 600 Mission Street, S. E.

July 19 - Aug. 13. Pottery course by Richard Trojan.

Victoria, B. C. - Osborne Pottery Shop, RR #7, Victoria, B. C.

July 5 - 30. Pottery course by Ozzie Osborne.

Also a number of summer schools in California and probably others in B. C.

CURRENT EXHIBITION

Bainbridge Island, Wash. - Bainbridge Arts & Crafts, Island Gallery.

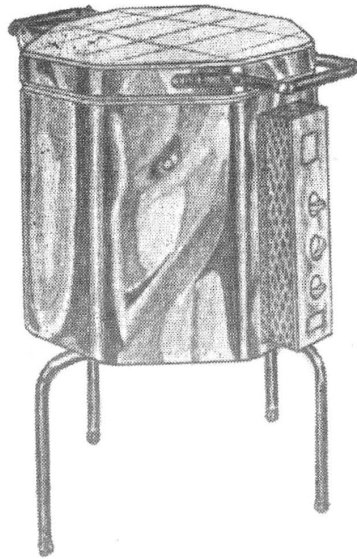
May 22 - June 22. Juried show of work by craftsmen from Washington and Oregon

Vancouver Art School - Dunsmuir St., May 28th.

Alice Bradbury's graduation display is very comprehensive and impressive.

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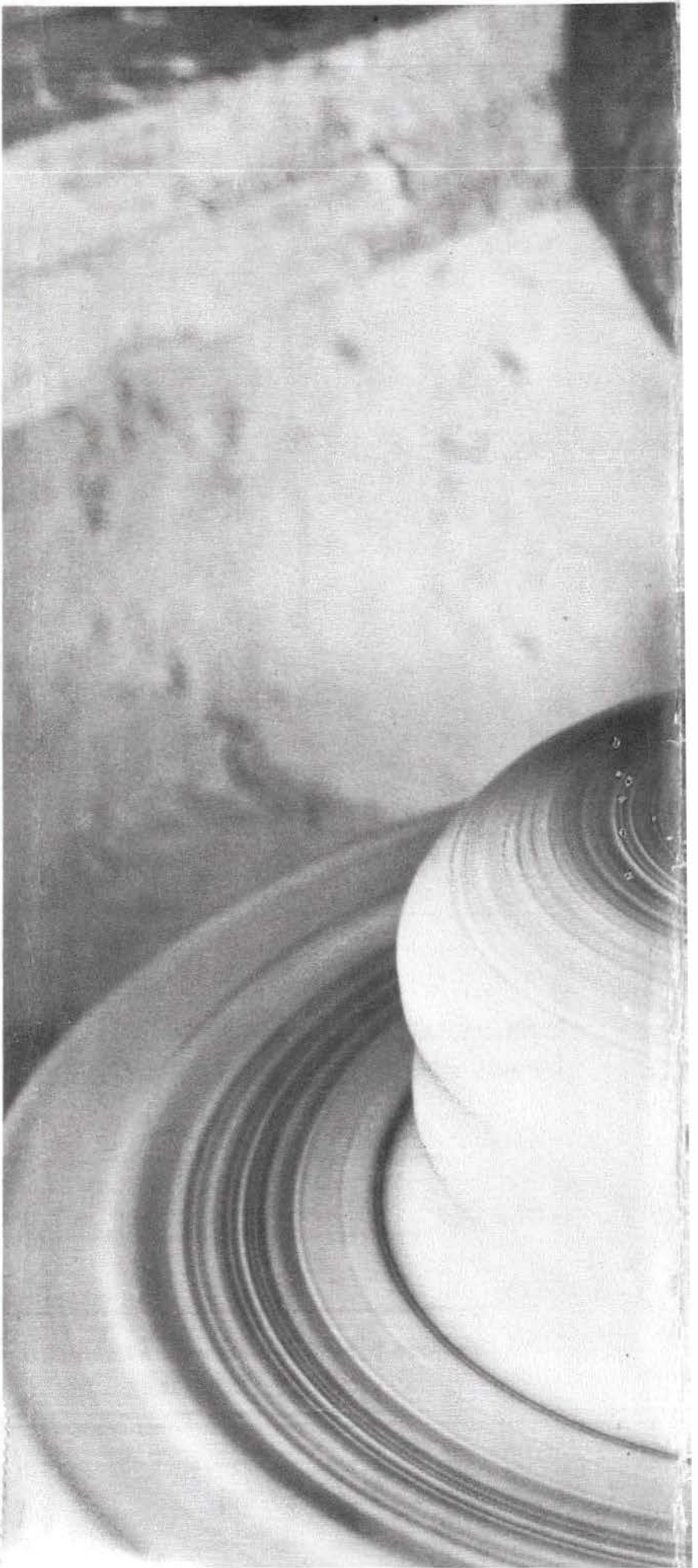
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Send cheques plus exchange to Treasurer of the B. C. Potters' Guild:

Mr. Jack Diggle,
190 East Kings Road,
North Vancouver, B. C.

(Membership Fee - \$3.00)



B.C. POTTERS' GUILD

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